

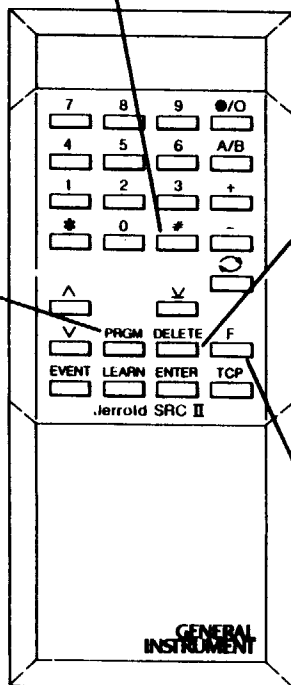
FAVORITE CHANNEL OPERATION

TO ADD A CHANNEL

- 1**
Tune to the channel desired.
- 2**
Press PRGM.
- 3**
The channel is now a favorite channel.

TO SCAN FAVORITE CHANNELS

Press # to step to next higher favorite channel.



TO REMOVE A CHANNEL

- 1**
Tune to the channel.
- 2**
Press DELETE.
- 3**
The channel is no longer a favorite channel.

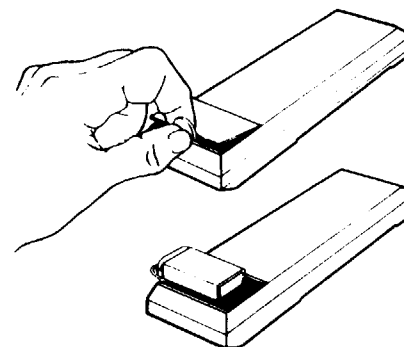
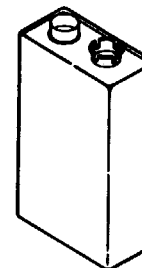
TO REMOVE ALL FAVORITE CHANNELS

(Function available on some models only.)

- 1**
Press F.
- 2**
Press DELETE.
- 3**
There are no longer any favorite channels.

REMOTE CONTROL AND BATTERY REPLACEMENT

The battery used is a 9-volt rectangular battery, NEDA type 1904 or equivalent.



- 1**
Use coin to flip off back cover.
- 2**
Remove old battery.
- 3**
Snap new battery onto connector.
- 4**
Place battery in compartment and replace cover.

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Technical Publications Department

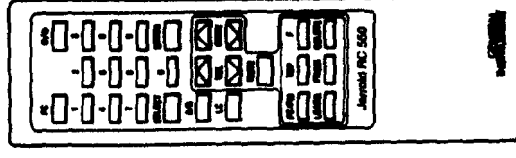
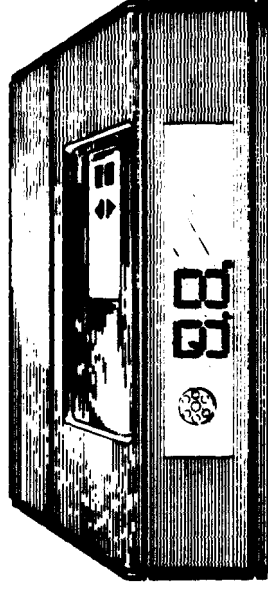
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CUSTOMER HANDBOOK

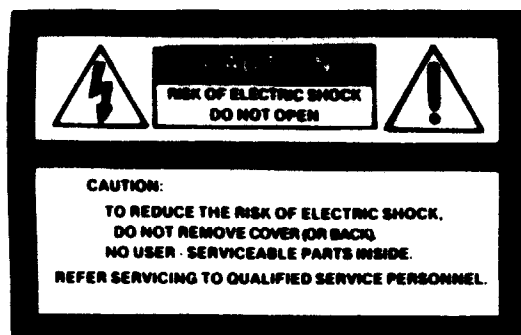
Jerrold STARCOM® 7

Model DQN7-
Digital Plain Converter



**GENERAL
INSTRUMENT**

IMPORTANT SAFEGUARDS



Graphical symbols and supplemental warning marking located on bottom of converter.

WARNING: TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

This installation should be made by a qualified service person and should conform to all local codes.

REPAIR: If you find the unit in need of repair, contact your cable system operator for repair or replacement.

NOTE TO CATV SYSTEM INSTALLER:

This reminder is provided to call the CATV system installer's attention to Article 820-22 of the NEC that provides guidelines for proper grounding and, in particular, specifies that the cable ground shall be connected to the grounding system of the building, as close to the point of cable entry as practical.

1. **READ INSTRUCTIONS** — All the safety and operating instructions should be read before the appliance is operated.

2. **RETAIN INSTRUCTIONS** — The safety and operating instructions should be retained for future reference.

3. **HEED WARNINGS** — All warnings on the appliance and in the operating instructions should be adhered to.

4. **FOLLOW INSTRUCTIONS** — All operating and use instructions should be followed.

5. **CLEANING** — Unplug this video product from the wall outlet before cleaning. Do not use liquid cleaners or aerosol cleaners. Use a damp cloth for cleaning.

6. **ATTACHMENTS** — Do not use attachments not recommended as they may cause hazards.

7. **WATER AND MOISTURE** — Do not use this equipment near water — for example, near a bath tub, wash bowl, kitchen sink, or laundry tub, in a wet basement, or near a swimming pool, and the like.

8. **ACCESSORIES** — Do not place this video product on an unstable cart, stand, tripod, bracket, or table. The video product may fall, causing serious injury and serious damage to the appliance. Use only with a cart, stand, tripod, bracket, or table recommended by the manufacturer, or sold with equipment. Any mounting of the appliance should follow the manufacturer's instructions, and should use a mounting accessory recommended by the manufacturer.

9. **VENTILATION** — Slots and openings in the cabinet are provided for ventilation and to ensure reliable operation of the equipment and to protect it from overheating. The openings should never

be blocked by placing the video product on a bed, sofa, rug, or other similar surface. Equipment should never be placed near or over a radiator or heat register, or in a built-in installation such as a bookcase or rack unless proper ventilation is provided.

10. **POWER SOURCES** — This video product should be operated only from the type of power source indicated on the marking label. If you are not sure of the type of power supplied to your home, consult your local power company. For equipment intended to operate from battery power, or other sources, refer to the operating instructions.

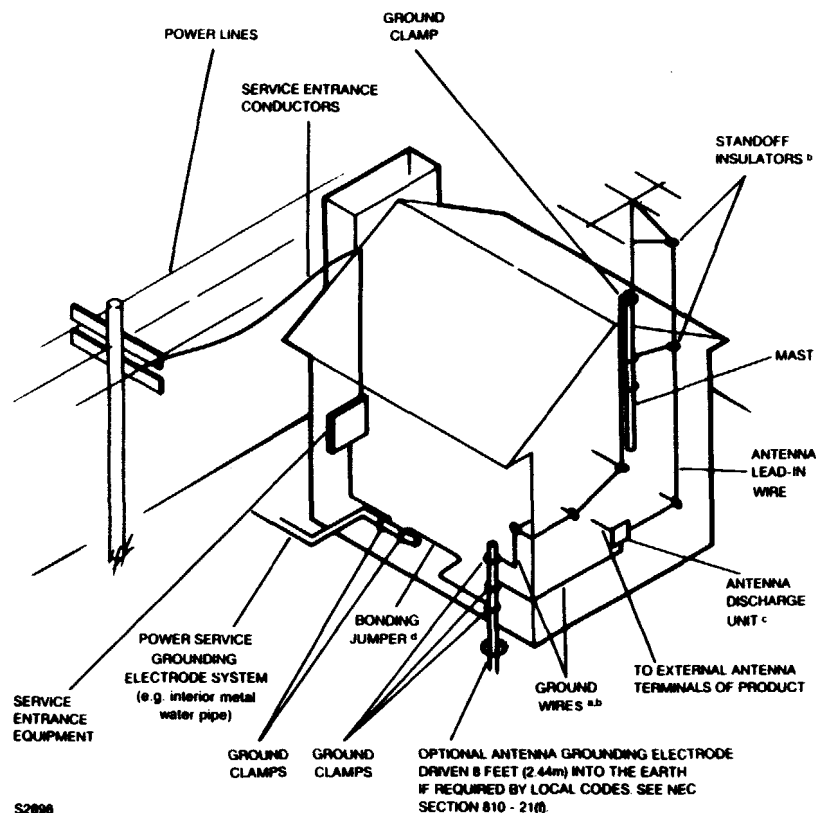
11. **GROUND OR POLARIZATION** — This equipment may be equipped with a polarized alternating-current line plug (a plug having one blade wider than the other). This plug will fit into the power outlet only one way. This is a safety feature. If you are unable to insert the plug fully into the outlet, try reversing the plug. If the plug should still fail to fit, contact your electrician to replace your obsolete outlet. Do not defeat the safety purpose of the polarized plug.

ALTERNATE WARNINGS — This equipment may be equipped with a 3-wire grounding-type plug, a plug having a third (grounding) pin. This plug will only fit into a grounding-type power outlet. This is a safety feature. If you are unable to insert the plug into the outlet, contact your electrician to replace your obsolete outlet. Do not defeat the safety purpose of the grounding-type plug.

12. **POWER-CORD PROTECTION** — Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles, and the point where they exit from the appliance.

Continued

EXAMPLE OF ANTENNA GROUNDING ACCORDING TO NATIONAL ELECTRICAL CODE INSTRUCTIONS CONTAINED IN ARTICLE 810 — "RADIO AND TELEVISION EQUIPMENT"



S2008

^a USE NO. 10 AWG (5.3 mm ±) copper, No. 8 AWG (8.4 mm ±) aluminum, No. 17 AWG (1.0 mm ±) copper-clad steel or bronze wire, or larger, as a ground wire.

^b Secure antenna lead-in and ground wires to house with stand-off insulators spaced from 4—6 feet (1.22—1.83 m) apart.

^c Mount antenna discharge unit as close as possible to where lead-in enters house

^d Use jumper wire not smaller than No. 6 AWG (13.3 mm ±) copper, or the equivalent, when a separate antenna-grounding electrode is used. See NEC Section 810-21(j).

FIGURE 1

13. OUTDOOR ANTENNA GROUNDING

If an outside antenna or cable system is connected to the equipment, be sure the antenna or cable system is grounded so as to provide some protection against voltage surges and built-up static charges. Section 810 of the National Electrical Code, ANSI/NFPA No. 70-1984, provides information with respect to proper grounding of the lead in wire to an antenna discharge unit, size of grounding conductors, location of antenna-discharge unit, connection to grounding electrodes, and requirements for the grounding electrode. See Figure 1.

14. LIGHTNING — For added protection for this equipment during a lightning storm, or when it is left unattended and unused for long periods of time, unplug it from the wall outlet and disconnect the antenna or cable system. This will prevent damage to the video product due to lightning and power-line surges.

15. POWER LINES — An outside antenna system should not be located in the vicinity of overhead power lines or where it can fall into such power lines or circuits. When installing an outside antenna system, extreme care should be taken to keep from touching such power lines or circuits as contact with them may be fatal.

16. OVERLOADING — Do not overload wall outlets and extension cords as this can result in a risk of fire or electrical shock.

17. OBJECT AND LIQUID ENTRY — Never push objects of any kind into this equipment through openings as they may touch dangerous voltage points or short-out parts that could result in a fire or electric shock. Never spill liquid of any kind on the video product.

18. SERVICING — Do not attempt to service this equipment yourself as opening or removing covers may expose you to dangerous voltage or other hazards. refer all servicing to qualified service personnel.

19. DAMAGE REQUIRING SERVICE— Unplug this equipment from the wall outlet and refer servicing to qualified service personnel under the following conditions:

a. When the power-supply cord or plug is damaged.

b. If liquid has been spilled, or objects have fallen into the equipment.

c. If the equipment has been exposed to rain or water.

d. If the equipment does not operate normally by following the operating instructions. Adjust only those controls that are covered by the operating instructions as an improper adjustment of other controls may result in damage and will often require extensive work by a qualified technician to restore the equipment to its normal operation.

e. If the equipment has been dropped or the cabinet has been damaged.

f. When the equipment exhibits a distinct change in performance, indicating a need for service.

20. REPLACEMENT PARTS — When replacement parts are required, be sure the service technician has used replacement parts specified by the manufacturer or have the same characteristics as the original part. Unauthorized substitutions may result in fire, electric shock or other hazards.

21. SAFETY CHECK — Upon completion of any service or repairs to this video product, ask the service technical to perform safety checks to determine that the video product is in proper operation condition.



Your new STARCOM 7 features the latest technology applicable to cable TV viewing. These instructions were prepared to acquaint you with the operation of STARCOM 7. Please read this information carefully. It will help you to get the maximum enjoyment from this product and will give you a better understanding of its application for your cable TV system and your home video and audio system needs.

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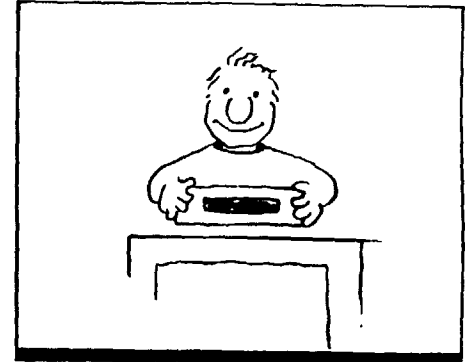
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OPERATING SUGGESTIONS

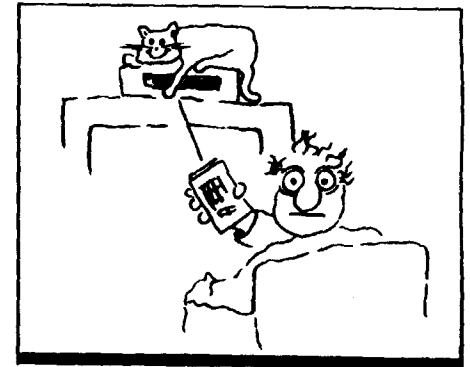
1

Place the converter on a smooth, flat surface. Air should circulate freely under and around the converter. **DO NOT** place anything on top of the converter. Adequate cooling requires that the top of the converter be clear.



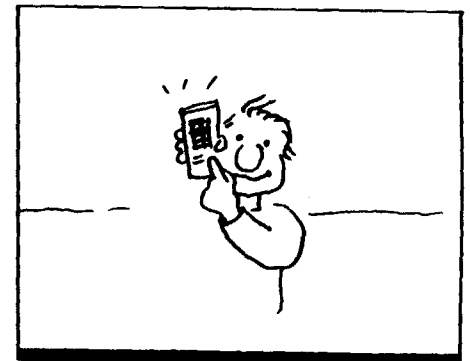
2

Aim the remote control directly at the converter. Be sure there are no obstructions between the remote control and the converter.



3

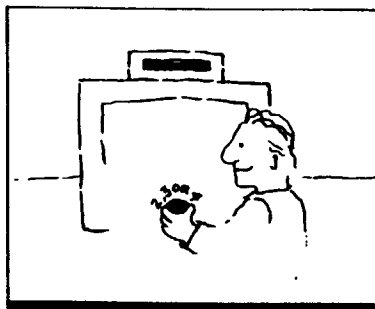
Press and release buttons one at a time, firmly and deliberately.



OPERATING SUGGESTIONS

4

Be sure the TV set is tuned to the converter channel (CH 2, 3 or 4). Your cable installer will tell you which channel to tune.



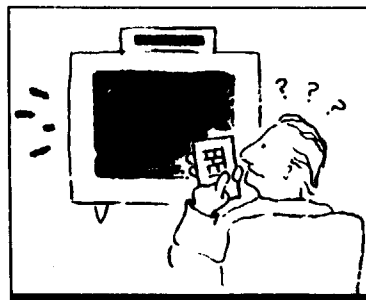
5

If the display flickers and the converter will not change channels, unplug the converter from the 117 Vac wall outlet, wait ten seconds or longer, plug the converter in again and press the ON/OFF key to turn the converter on again.



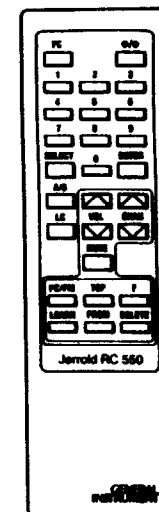
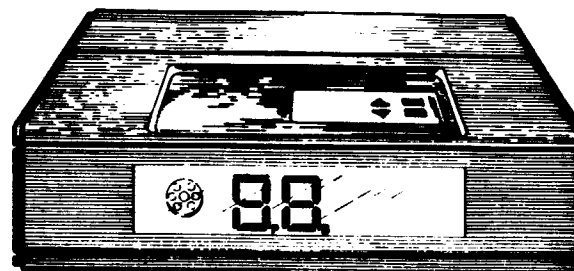
6

If channels can be changed with the converter buttons, but not with the remote control, check the battery. If the battery is weak or dead, replace it.



If a power outage should occur, or if the converter is unplugged, the converter memory will not "forget" which channels have been designated favorite channels and parental control channels. The converter will come back on to the last channel viewed.

CONVERTER

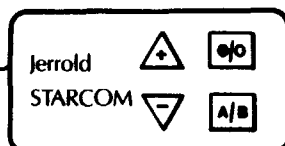
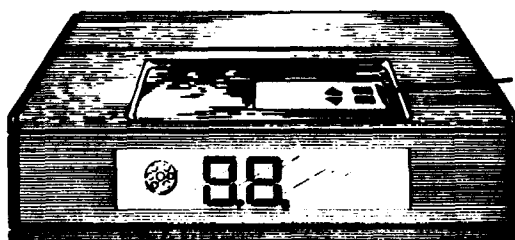


The STARCOM® 7 Model DQN7-* converter has been provided by your cable operator to enhance your cable viewing pleasure. It contains a number of features to give you greater convenience in home entertainment.

Among the many features are remote control capability, parental control, favorite channel programming, last channel recall, and attractive styling that is sure to match any decor. Four buttons are provided on the top of the converter and corresponding buttons are included on the remote control unit so you have the option of direct or remote control of the converter. The remote control unit also provides for control of additional features which cannot be controlled from the buttons on the converter.

Be sure to read this customer handbook, noting the use of all the features to your new STARCOM 7 converter and its remote control.

CONVERTER CONTROLS



CHANNEL UP

Press and release to select next higher channel.

Press and hold to scan upward.



ON/OFF

Press once to turn converter on.

Press again to turn converter off.



CHANNEL DOWN

Press and release to select next lower channel.

Press and hold to scan downward.

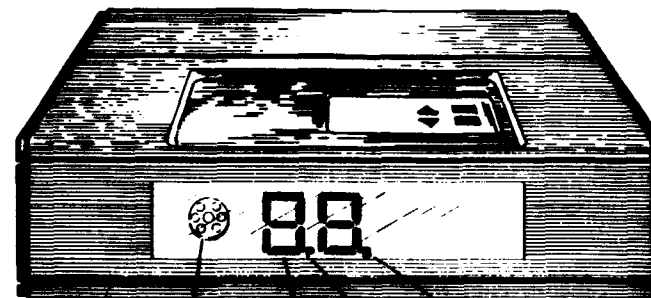


A/B

Dual Cable System:
Press to switch between cables.

Single Cable System:
Press to switch between converter and VCR (if applicable).

CONVERTER INDICATORS



Do not block
or place objects
in front of this area

Channel
Indicator

Parental
Control
Indicator

Cable
Indicator



CHANNEL INDICATOR

Shows cable channel selected.
Do not block or place objects in front of this area.



PARENTAL CONTROL INDICATOR "P"

Lights when channel currently tuned is selected for parental control.



CABLE INDICATOR "B"

(Only applicable when unit is equipped with an A/B switch.)
If the unit is equipped with an A/B switch, this indicator lights when cable B is selected; it does not light when cable A is selected. In a dual cable system, it will light when cable B is selected. In a single cable system, it will light when an alternate source is selected.

REMOTE CONTROL AND CHANNEL SELECTION

NUMERIC KEYS

Press two keys, one at a time, to select channel. Examples: 06, 10. All single-digit entries must be preceded by a 0.

A/B

Dual Cable System: Press to switch between cables.
Single Cable System: Press to switch between converter and VCR (if applicable).

LC

LAST CHANNEL RECALL

Press once to recall last channel tuned. Press again to return to current channel.

PC/PM

PARENTAL CONTROL

Used to select channels for Parental Control

FC

FAVORITE CHANNEL RECALL

Press to step through favorite channels.

0/0

ON/OFF

Press once to turn converter on. Press again to turn converter off.

ENTER

Used to enter secret code into memory for Parental Control Override.

CHAN

CHANNEL UP

Press and release to select next higher channel. Press and hold to scan upward.

CHAN

CHANNEL DOWN

Press and release to select next lower channel. Press and hold to scan downward.

F

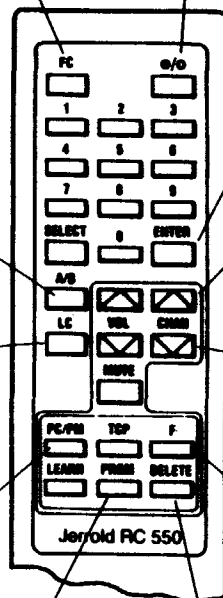
Used to set secret code for Parental Control Override and to unlock for override.

PRGM

Used to add a Favorite Channel

DELETE

Used to remove a Favorite Channel



FAVORITE CHANNEL OPERATION

TO SCAN FAVORITE CHANNELS

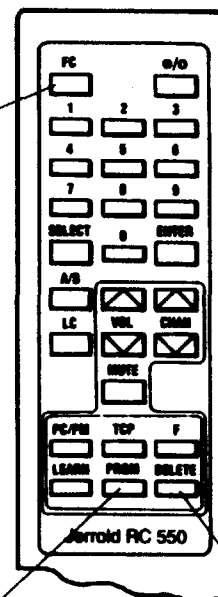
Press FC to step to next higher favorite channel.

TO ADD A FAVORITE CHANNEL

- 1 Tune to the channel desired.
- 2 Press PRGM.
- 3 The channel is now a favorite channel.

TO REMOVE A FAVORITE CHANNEL

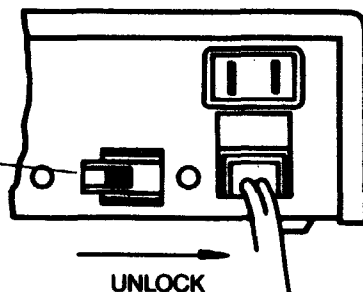
- 1 Tune to the channel desired
- 2 Press DELETE
- 3 The channel is no longer a favorite channel.



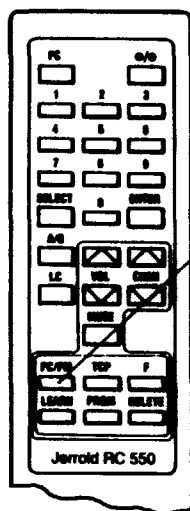
NOTE: The SELECT, VOL, MUTE, TCP, and LEARN buttons have no effect on your converter model DQN7-.*.

PARENTAL CONTROL— CHANNEL SELECTION

- 1 Remove the padlock (if already attached) from the bracket on the rear panel of the converter, and place the switch in the unlocked position.

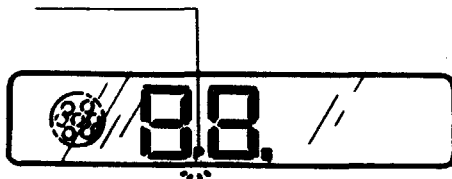


- 2 Tune the channel which is to be parentally controlled.



- 3 Press PC/PM to select channel for parental control.

- 4 P indicator on converter display will light.



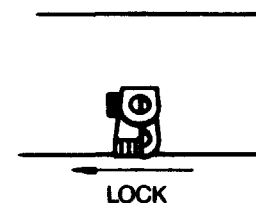
- 5 Repeat steps 2, 3, and 4 for all desired parentally controlled channels.

NOTE This portion of the procedure simply identifies the channels to be parentally controlled; it does not lock them out. See next page for activation of parental control feature.

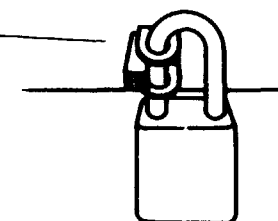
PARENTAL CONTROL— ACTIVATION

NOTE: The user provides a padlock with a shackle diameter $\frac{3}{16}$ -inch or smaller.

- 1 After selecting the channels to be controlled (see previous page), push the switch on the rear panel to the locked position.

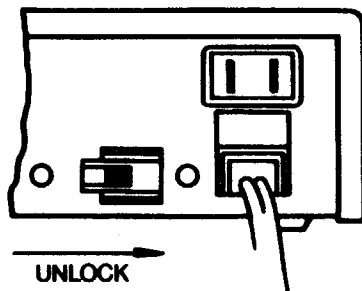


- 2 Pass the shackle of the padlock through the two holes in the bracket, and close the padlock.



PARENTAL CONTROL- DELETION

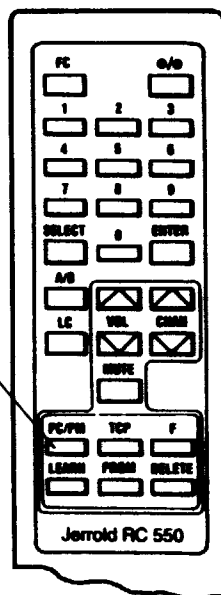
- 1 Remove the padlock and push the switch on the rear panel to the unlocked position.



- 2 Tune the channel which is to be uncontrolled. The P indicator will be on.



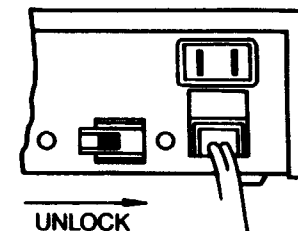
- 3 Press PC/PM to deselect the channel for parental control.



- 4 The P indicator will go out. The P indicator will be on only for those channels which are selected for parental control.

PARENTAL CONTROL- SET OVERRIDE CODE

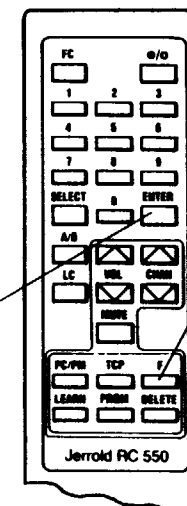
- 1 Remove the padlock and push the switch on the rear panel to the unlocked position.



- 2 Press the F button. The channel indication "—" will display.

- 3 Press the numbered buttons to select your secret parental control override code. Up to four digits may be used for this code. If more than four digits are pressed, only the last four digits will be used for this code.

- 4 Press ENTER to store your secret code in the converter.

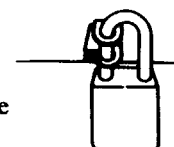


If you are slow in entering your code (more than five seconds between numbers), or if you press a button which is not a number, the converter will return to normal operation. IF YOU PRESS "ENTER" AFTER PRESSING "F", WITHOUT SELECTING A SECRET CODE, NO CODE WILL BE ENTERED. TO ENTER A CODE, BEGIN THIS PROCEDURE AGAIN.

- 5 Push the switch on the rear panel to the locked position.



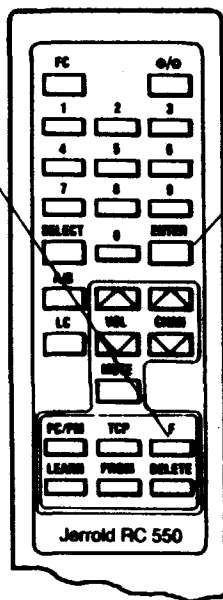
- 6 Pass the shackle of the padlock through the two holes in the bracket, and close the padlock.



PARENTAL CONTROL-- OVERRIDE

The parental control override feature allows you to view those channels designated for parental control without removing the padlock. To override the parental control lockout, follow these instructions:

- 1 Press the F button. The channel indicator will display "___".
- 2 Press the numbered buttons to enter your secret code. Up to four digits may be used for your secret code. If more than four digits are pressed, only the last four will be used for the code.



- 3 Press ENTER. If the correct code was entered, the parental control will be overridden and all parentally-controlled channels may be viewed.
- 4 To electronically relock the parental control, press the F button twice. If the converter is turned off, the parental control will automatically lock.

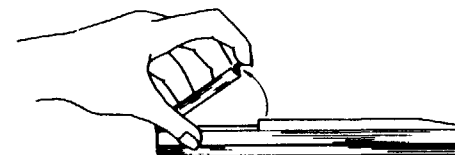
NOTE: You have three tries to enter the correct secret code. If the wrong code is entered three times in a row, the converter will not accept override codes for fifteen minutes. On the fourth attempt when you press the F button, the converter will display "E5" for 2 seconds. However, if you chose not to wait fifteen minutes, you can remove the padlock to unlock the parental control.

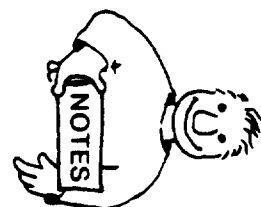
REMOTE CONTROL-- BATTERY REPLACEMENT

The battery used is a 9-volt, rectangular battery, NEDA type 1604 or equivalent.

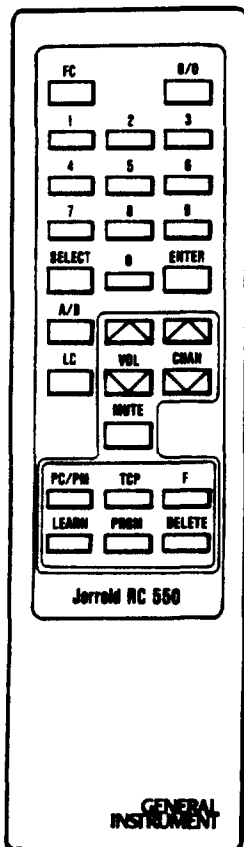


- 1 Squeeze and lift tab to remove back cover.
- 2 Remove old battery.
- 3 Snap new battery onto connector.
- 4 Place battery in compartment and replace cover.





Jerrold RC 550

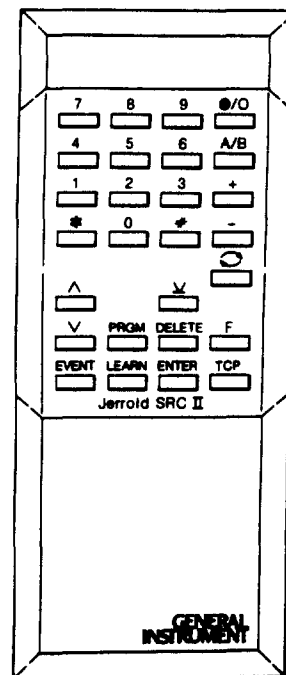


KEY EQUIVALENTS

RC 550	FUNCTION	SRC II
△ CHAN	Channel up	+
▽ CHAN	Channel down	-
△ VOL	Increase volume	^
▽ VOL	Decrease volume	v
MUTE	Mute sound	∇
PC/PM	Parental control	*
FC	Favorite channel recall	#
LC	Last channel recall	◁
SELECT	Choose special functions	EVENT

Keys not listed are marked identically on both units (refer to your Customer Handbook)

Jerrold SRC II



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1991

Annual Report

Tucson

Community

Cable

Corporation



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This annual report was written and produced by Pamela Portwood with assistance from Sam Behrend, Mark Taylor, Carol Romano, La Monte Ward, Patricia Heller, Delma Carrizosa, Louise Elias, Larry Beiser, Leslie Carlson, Lisa Horner, Jim Thomas, Maricela Martínez-Whitmore, Robert Shoults, Sylvia Wingfield, Cindy Beckers and Dyan Bone. This report is printed on recycled paper. All material is copyright 1992 by the Tucson Community Cable Corporation.

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TCCC is an equal employment opportunity/affirmative action employer. TCCC is a member of the National Federation of Local Cable Programmers, National Association of Telecommunications Officers and Advisors, Association of Independent Video and Filmmakers, and Alliance for Communications Democracy.

A Successful Year

From the Directors

As you read through our annual report for 1991 and review the highlights of the last year, we hope that you are as proud of Tucson Community Cable Corporation as we are. TCCC's strength comes from the ability to involve the community in our activities and to mirror the community in the television programs that are produced. We have accomplished both of these objectives since we began in 1984. We have done them well enough, in fact, to have been awarded the 1991 *Community Communications Award for Public Access* from the National Federation of Local Cable Programmers.

We now look to 1992 and beyond. We must not only continue to provide the high levels of quality service that this community has come to expect from TCCC, but we also are committed to making Tucson a better place to live and work. We must reach out to those who have not yet had the opportunity to use TCCC to speak to our community, and we must take new steps to guarantee TCCC's future in a world of changing economics and changing technology.



Sam Behrend
Executive Director



Robert Michael Hersch
Chair, Board of Directors

The Best Public Access

The Tucson Community Cable Corporation was recognized by its peers as the nation's finest public-access center in 1991. On July 25 at its national convention, the National Federation of Local Cable Programmers honored TCCC as the 1991 winner of its *Community Communications Award for Public Access*. According to Andrew Blau, chair of NFLCP's board of directors, "Tucson enjoys an outstanding facility and a superb staff that shares a deep commitment to the highest ideals in our field....TCCC has enabled thousands of Tucsonans to become active participants in the information age as producers, not just consumers, which has made community television an important part of Tucson's video landscape."

TCCC celebrated receipt of the award with a night of entertaining music, giant photographs and great video art on Sept. 7. The festivities began with then Mayor Tom Volgy's presentation of the award which was followed by *Big Vision*. This multimedia project of the Group for Photographic Intentions flashed immense images by almost 40 photographers on TCCC's parking-lot wall. The photographs were choreographed to music by nine Arizona composers.

The Little Dinks trio gave two performances of their original "new roots music from the planet Safeway" played on plastic "dinky" guitars and other challenging instruments. Video shorts by The Little Dinks and other works of video art also were projected on the parking-lot wall. The evening's activities were supported, in part, by the Tucson Partnership, Inc.

ARC Award

ARC, the Association for Retarded Citizens of Arizona, selected TCCC as the 1991 winner of their *Janice S. Armstrong Media Award*. The award applauds TCCC's contributions in supporting people with disabilities. Executive director Sam Behrend and production consultants Lisa Horner and Maricela Martínez-Whitmore accepted the award at ARC's media/governmental affairs luncheon on Sept. 14. Barry Morrow, the writer/producer of *Rainman* and other films about people with disabilities, presented the award.



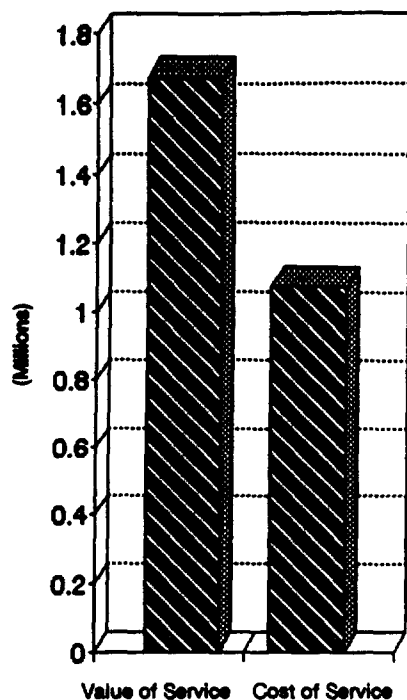
Executive director Sam Behrend and production consultants Maricela Martínez-Whitmore (on left) and Lisa Horner accepted the 1991 *Janice S. Armstrong Media Award* for TCCC.



Photograph by Mark Taylor

Robert Michael Hersch, chair of the board of directors, holds TCCC's 1991 *Community Communications Award for Public Access*.

Value of TCCC Service



The Year in Review

During 1991:

- ▶ Membership increased to **9,364**.
- ▶ Members and guests entered the facility **24,987** times.
- ▶ **1,644** members received video and audio training.
- ▶ **15,432** hours of programming were cablecast.
- ▶ **1,494** hours of new, local programs were cablecast.
- ▶ **14,428** hours of editing time was used.
- ▶ **9,224** hours of studio and control room production time was used.
- ▶ **2,765** hours of viewing and dubbing time was used.
- ▶ 1/2" and 3/4" equipment was checked out **687** times.

The Community Value of Services in 1991

Service	Quantity	Value	Community Value
Membership in TCCC	9,364 members	\$5.00/member	\$ 46,820.00
Orientation	891 members	\$10.00/member	8,910.00
Basic Training	234 members	\$225.00/member	52,650.00
Edit Training	218 members	\$225.00/member	49,050.00
Studio & CR Training	301 members	\$225.00/member	67,725.00
Equipment Checkout	687 checkouts	\$150.00/checkout	103,050.00
Editing	14,428 hours	\$30.00/hour	432,840.00
Studio	4,252 hours	\$25.00/hour	106,301.00
Control Room	4,972 hours	\$60.00/hour	298,320.00
Viewing & Dubbing	2,765 hours	\$10.00/hour	27,650.00
Consultation	869 hours	\$35.00/hour	30,415.00
Cablecasting	15,432 hours	\$20.00/hour	308,640.00
Grants	89 grants	varying amounts	141,056.00
Total Community Value			\$ 1,673,427.00

All Tucson Community Cable Corporation services are provided free of charge. Based on similar industrial, non-broadcast and cable services available in the Tucson area, the estimate of the value of TCCC services provided to the community in 1991 was \$1,673,427.

Television for Tucsonans

TCCC and Public Access

As a nonprofit, membership-based organization, the Tucson Community Cable Corporation provides individual Tucsonans with access to the most powerful information medium of this century—television. TCCC manages the city's public-access cable television that helps make Tucsonans' right to free speech a reality. TCCC also oversees the process of awarding grants to fund community-access programming.

TCCC operates a facility that includes two professional television studios and control rooms, six off-line editing suites, and numerous video cameras, recorders and accessories. TCCC offers regular classes in studio and field video production as well as training in editing and audio production. Production consultants on staff offer advice and assistance with every phase of production. All of these basic services are free to Tucsonans and available on a first-come, first-served basis. TCCC exercises no content control over programs produced through public access. The only restriction is that programs cannot be commercial or legally obscene.

To have access to all of TCCC's classes, equipment and services, Tucsonans must become TCCC members. Membership is free and open to anyone who lives or works in the city of Tucson. Members are eligible to submit programming, to vote in the corporation's annual elections and to serve on its board of directors. TCCC's fifteen-member board includes nine elected directors as well as six appointed directors who represent the organizations and individuals involved with community-access programming.

For viewers, public access offers a diversity of alternative programming not available on broadcast or cable television. TCCC runs four public-access and community-access television stations and one FM cable radio station. This network features programming by the people of Tucson. Information on local candidates running for office; Protestant, Catholic, Jewish, Baha'I, Muslim, Hindu and Native American religious programming; interviews with Tucson artists, physicians and senior citizens—all this and much more can be seen on Tucson CableVision channels 49, 51, 62 and 64.

New MOA for TCCC

On June 17, the Tucson City Council authorized a new Master Operating Agreement between TCCC and the City of Tucson. The MOA established TCCC as the umbrella organization for community access as well as the administrative agency for public access. TCCC also was empowered to administer community-programming grant funds.

The new MOA defines "public access" as "the right of members of the public to have access to cable television or other communication technology in order to communicate freely and without interference their non-commercial activities, opinions and ideas...." Community access is defined as "the use of cable television or other communications technology by community groups, institutions, individuals, and organizations in order to communicate their non-commercial activities, opinions and ideas...." Community-access programs may be produced independently or in cooperation with TCCC.

According to the MOA, "The value of public access programs to the public derives from the diversity of voices and opinions that results from the public's access to the means of expression....The value of community programs to the public derives from specialized knowledge or expertise brought to bear on issues of concern to the community."

The need for a new MOA arose as a result of the cable company's buy-out of community benefits in 1990 when Tucson's cable license was transferred to Robin Cable Systems of Tucson, known locally as Tucson CableVision.

Development

In late 1991, TCCC created a new staff position for a director of development. Patricia Heller has formulated new short- and long-range plans for public access, including two annual giving campaigns, community outreach to nonprofit and civic organizations, and the enhancement of TCCC's image in the community. She also will be working with TCCC's institutional partners to identify funds for the production and promotion of community-access programming.



Photograph by Dyan Bone

The cast and crew of *Ken Gardiner's Short Stories* posed for the camera. In 1991, Gardiner produced regular video segments through TCCC that were shown on *Access America*, a weekly program on *Comedy Central* featuring excerpts from public-access shows nationwide. Gardiner heads the advertising art program at Pima Community College.



Photograph by Eddie Goldberger

The cast and crew of *Young At Heart* gathered in studio A. The interview program features information and entertainment of interest to senior citizens. Producer Eddie Goldberger (on left) says, "I'm the talent, scout, director, cameraman....It's something I get a kick out of doing because nobody else is doing it [producing programming for Tucson's senior citizens]."

Higher Education



Photograph by Mark Taylor

UA students in the "New Genre Video" class staged a scene from *United Kingdom* in TCCC's studio B.

"We can convey our ideas that are unconventional through video."

--James Pollack
UA Student



Photograph by Mark Taylor

Paul Glabicki presented two workshops at TCCC on computer animation and video.

The News Project

At 5:45 on Wednesday afternoon, the opening images for *Tucson Panorama* come up on the television monitor in TCCC's control room A. A faculty member counts down, says "Cut." The student director's voice repeats the command. The shot switches to the show's host who introduces their guest. Over the headset, the director tells the camera people whose shots he is using, "Take two...take one.... We need more head room, camera two. More head room."

There are two University of Arizona faculty members and six media-arts students in the control room. Students are the co-producer, director, technical director and the people running audio, videotape and the character generator. In the studio, students are the camera people, floor manager and host. This is "The News Project," a UA class that gives students hands-on experience in producing television news and sports programming.

Each semester in 1991, approximately 30 students enrolled in The News Project. They attended a series of workshops and courses at the UA. Using TCCC's facilities, they also produced three series of television news and documentary programs: *Sports Watch*, a sports show; *Tucson Panorama*, a public-affairs program with live interviews and taped feature/news segments; and *Hot Scope*, a live, investigative special program.

New Genre Video

In January 1991, TCCC began providing equipment and facilities for students in a new class in a new field of emphasis for art majors at The University of Arizona. New genre art looks to personal experience and social issues for its content and is expressed in unconventional media, such as performance art, video art, multimedia installations and image-text work.

In the spring and fall semester, a dozen UA art and media-arts undergraduates in "New Genre Video" attended TCCC classes and worked in groups to produce programs using TCCC's studio and VHS equipment. The class encourages students to think like artists rather than television producers.

For example, *United Kingdom*, a pro-

duction written by James Pollack, Brenda Smart and Anjee Congdon, used symbolism to show every person's essential humanity, regardless of the color of their skin. In the video, a woman is telling her granddaughter a bedtime story about a world where people are segregated and isolated according to the colors of their masks. In the end, the people wearing red, yellow, white, black and green masks remove their masks to reveal that everyone is purple underneath.

New Edit Suite

A joint project between TCCC and the UA created an edit suite in a new format for TCCC. The suite allows users to edit Hi8 videotape to 3/4-inch tape as well as 3/4-inch to 3/4-inch. TCCC and the UA Department of Media Arts researched the design and contributed equipment to the project. TCCC also provided the installation and maintenance. Use of the suite is split evenly between UA faculty research activities and TCCC projects. Development of the edit suite is still in process, and ultimately it will have a full A/B roll capability that allows editors to dissolve between two source tapes.

Computer Animation

In September, Tucson celebrated the art of animation and Czechoslovak culture with a month-long schedule of activities. "Kratky Film: The Art of Czechoslovak Animation," an exhibition at the University of Arizona Museum of Art, formed at the heart of the festivities. Sponsors for the series of activities included the UA Museum of Art, Czechoslovak Animation Exhibition Steering Committee, Tucson Visiting Artists Consortium, Arizona Center for the Media Arts, Arizona Humanities Council, Institute of Museum Services in Washington, D.C., TCCC and the Arts Channel (Tucson CableVision 18).

TCCC, in conjunction with the Arts Channel, hosted two animation workshops. Paul Glabicki, a noted animator and professor of art at the University of Pittsburgh, led a basic and an advanced workshop on using the Amiga computer as a creative animation tool. Fifty-one video artists, producers and other interested Tucsonans attended the two workshops.

For the Children

Young Videographers

One in three American students drop out of school, and Arizona's graduation rate is 48th in the nation. Locally, a teacher at Donaldson Elementary School has established a preventive program that seeks to circumvent the dropout cycle. TCCC contributed video equipment, training and staff support to the process.

Caryl Bahnson, a Donaldson teacher, developed "Learning Environments Are Different" in 1989. LEAD identifies at an early age students whose low self-esteem and lack of social skills prevent them from being as successful as possible in school. The program is based on the notion that many students with low self-esteem are discouraged learners who may benefit from an alternative to the standard classroom approach.

Eight students in Donaldson's fifth and sixth grades produced a videotape about the LEAD program through TCCC. These LEAD students received their field-production training in a special TCCC class in January. Then students spent one day each week using TCCC's VHS equipment to videotape their activities and their process in the LEAD program. Near the end of the school year, TCCC's staff helped the students edit their piece.

Kidbits

For Denise Webb's fourth graders at Erikson Elementary School, learning about video production also has taught them about the importance of taking care of the environment. In the spring, Webb's 26 students decided that one of their choral readings would make a good video, so the project became part of their Earth Day activities. Working in small groups, the students created a storyboard by designing visual images to accompany the script. They then spent several weeks shooting *Kidbits: The Earth Moves in Circles*.

The four-minute video opens with an image of a blue, clay earth spinning in air. It cuts to children dancing in a circle and later shifts to soda cans being processed in a row in a factory. The program shows that people have to overcome their tendency to move in straight lines. People must mirror the cyclical aspects of nature

and recycle to save the earth.

Kidbits: The Earth Moves in Circles won the 1992 Oasis Award for young-adult programming produced by an adult community producer. Success with children's programming is not a novelty for Webb. In 1988, her program *Some Can Fly* won a Hometown USA Video Festival Award as well as an Oasis Award.

Teenage Trekkies

For students at Palo Verde and Sahuaro high schools, producer Ron Hom provided a chance to star in and work on a revised cult classic: *Star Trek: Space Cadet Training*. Hom, a former video-store owner and electrical engineer, received a TCCC Community Programming Grant, and in the spring, he started on *Star Trek*.

Hom replicated the bridge of the *Starship Enterprise*, creating a complex, two-level set that ran the full length of TCCC's studio A and included a console, risers, flashing instrument lights and a false door. Hom served as writer, producer, director and camera person--assisted by a small crew. Although Hom began with 20 enthusiastic actors, seven dedicated students persevered through the videotaping. They learned about the realities of acting as well as the amusements of portraying Capt. Kirk, Mr. Spock and the *Enterprise* crew.

Kids' Sports Shorts

For Emily Vance, a teacher at Drachman Primary Magnate School, TCCC's video equipment offers her students alternative methods of learning. In 1991, Vance produced five video programs with her students. UA basketball coach Lute Olsen answers questions from Vance's third graders in an episode of *Kids' Sports Shorts*. This piece won the 1992 Oasis Award for sports programming by a community producer.

Pueblo High School

Although Pueblo High School offers its students classes and access to video equipment, TCCC provides a showcase for the "Video Warriors." In 1991, six programs produced by Pueblo students showed on public access. Their programs included *Shalom House*, *TUSD Bilingual Education* and *A Gust of Clean Air*.



Photograph by Mark Taylor

Donaldson Elementary students used TCCC equipment to document their activities in the LEAD program.

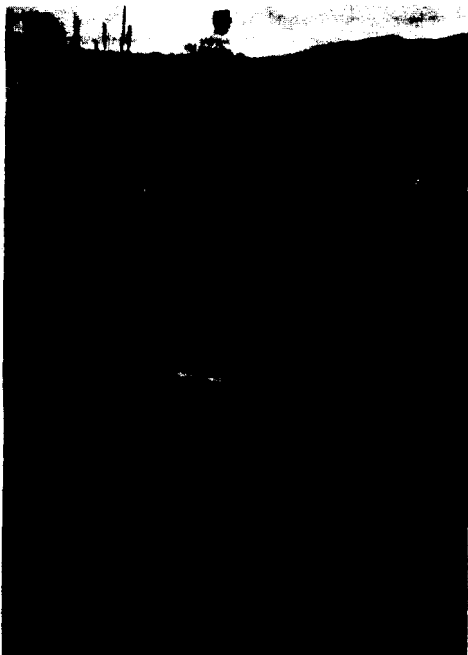
"My students take a program from beginning to end. They see the multiple takes, the raw footage and the final product. Seeing themselves on TV is a good experience for kids, and I hope the process helps them understand television better."

--Denise Webb
Erickson Elementary
School



Photograph by Mark Taylor

Denise Webb's 1991 production *Kidbits: The Earth Moves in Circles* featured her students at Erikson Elementary School. Webb also received a community-access grant to produce *Vamos a Bailar* (Let's Dance), a video on folklorico dancing that will include students from Erikson and Blenman Elementary Schools.



Peter Bourret squats beside a mortar during his tour of duty in Vietnam with the U.S. Marines in 1967-68. *Jello's Nam*, a video to be produced by Julie Sadlick and Peter Treistman, will use Bourret's original photographs, writings, poetry and home video to document his return pilgrimage to Vietnam in 1991 and his confrontation with the past.

Community Access Grants

The Grants Process

While public access is oriented toward providing a voice for the individual speaker, community access encourages community groups, organizations and institutions as well as individuals to produce programming for cable television. Community access draws on the knowledge and expertise of community organizations to inform Tucsonans.

In 1990, the Tucson City Council created a community-access fund. Annually, funds are allotted to support five pools of programming: The University of Arizona, Pima Community College, K-12 public education, arts and independent producers, and health and human services. In 1991, the first five sets of community-access grants were selected. A total of \$137,912 was awarded to 56 projects. Different organizations oversee the application process for each type of grant. Final grant approval rests with TCCC's board of directors.

According to TCCC executive director Sam Behrend, one of the intentions of community-access grants is to support cooperative efforts between different institutions. For example, Julie Sadlick and Peter Treistman's documentary project *Jello's Nam* received funding support from three grant pools: independent producers, health and human services and K-12 public education. David Wing's *Tolka* and Ruben Ruiz's *The Sonora Cowboy* received funding from two grant pools.

The Tucson/Pima Arts Council received 52 applications in the independent-producer category and recommended funding for 11 grants. T/PAC also received 27 applications in the health-and-human-services category and recommended 10 awards. In 1992, T/PAC will be accepting applications and making awards for arts-programming grants.

The Office of the Vice President for Research at The University of Arizona received 20 proposals and recommended funding for seven UA grants. Pima Community College Foundation, Inc. recommended funding for all six Pima grant applications received. The Educational Enrichment Foundation received 33 applications in the category of K-12 public education and recommended 16 awards.

Independent Producers

- Jennie Crouch, Southwest Series, Inc., *When Clay Sings* (Dramatization of Byrd Baylor's award-winning children's story) \$2,000
- Carolyn Crowder, *Ruby* (A personal exploration of segregation and racism) \$1,500
- Phillip Hazard, *Loco Vida* (A serious and comedic narrative about a contemporary Robin Hood) \$1,500
- Dane Holweger, *Remedies* (A narrative dealing with alternative families and violence in New York City) \$2,000
- C. Nicholas Johnson, *Sometimes I Believe as Many as Six Impossible Things Before Breakfast* (Mime and dance choreography in an experimental format) \$2,000
- Robert L. Renfrow, *Shaman/Happy Meals/Gimme Shelter/Children's Stories* (Experimental, documentary pieces on animal rights) \$2,000
- Ruben Ruiz, Del Sol Production, *The Sonora Cowboy* (Cowboys and ranchers of Mexican Sonora) \$2,000
- Julie Sadlick and Peter Treistman, The University of Arizona and the Arizona Center for the Media Arts, *Jello's Nam* (A Vietnam veteran returns to Vietnam) \$1,000
- Chris M. Scarborough, *Empty Closet Productions* (Gay, lesbian and bisexual news magazine) \$1,000
- Video Art Network, *Daisy Chain* (A visual interpretation of a poem using four aesthetic approaches) \$3,000
- David Wing, *Tolka* (A Tohono O'odham women's sporting ritual) \$2,000

Health and Human Services

- Marcia Clauson, Third Street Kids, Association of Retarded Citizens of Arizona, Film Creations, *Third Street Kids* (Children with disabilities working in the theatre) \$2,000
- Dawn Cole, Desert Survivors, *Desert Survivors* (Horticultural therapy for people with developmental disabilities and mental illness) \$2,000